

Mel Bay Presents

MB98075BCD

# TANGOS & MILONGAS

For Solo Guitar



by Jorge Morel



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1 2 3 4 5 6 7 8 9 0



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This page contains seven staves of musical notation, likely for guitar, with various fret numbers and performance markings. The notation includes treble and bass clefs, key signatures with sharps and naturals, and various note values including eighth, sixteenth, and quarter notes. Fret numbers (0, 1, 2, 3, 4, 5) are indicated above or below notes. Performance markings include *a tempo* and *f* (forte).

The staves are numbered 20, 23, 26, 29, 32, 35, and 38. Specific markings include:

- Staff 20: Markings CIII, CIV, CV, and CVII.
- Staff 23: Marking CV.
- Staff 32: Marking *a tempo*.
- Staff 35: Marking *f*.

The notation includes various accidentals (sharps, naturals) and note values (eighth, sixteenth, quarter notes). Fret numbers are indicated above or below notes, and some notes are marked with circled numbers (e.g., ②, ④).

41 *Har.*

44 *CII*

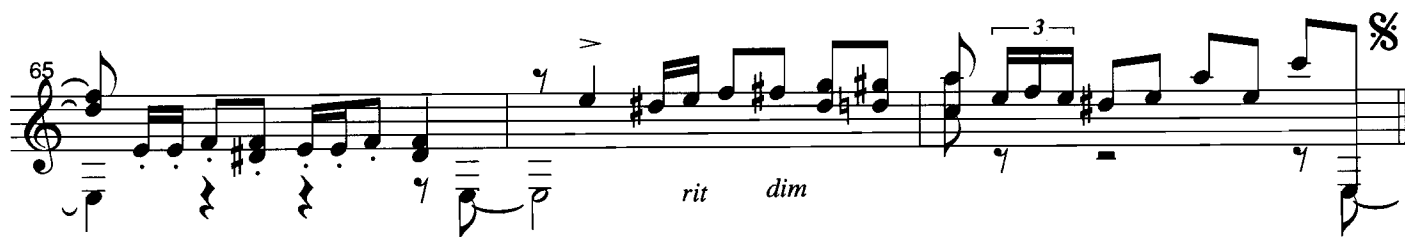
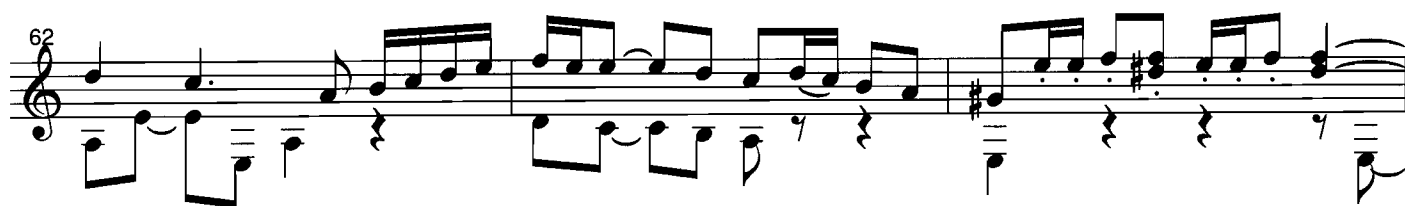
47 *poco rit. ...*

50 *Har.*

53 *CIII CIV CV CVII*

56 *CVIII - CV VII CV*

59 *f*



### CODA $\Phi$



Composed by Agustin Bardi for small orchestra, more than 50 years ago, *Gallo Ciego* is still one of the most performed tangos in the country and perhaps the favorite of most tango dancers.

# ***Gallo Ciego***

## Allegretto Moderato

Agustin Bardi  
Arr. Jorge Morel

0 2 0 2 0 1 0 1 CI 0 2 0 4 0 2 CIV

*mf*

4 0 2 2 4 4 1 1 0 0 3 0 5

7 4 2 0 2 CI 0

10 0 4 2 2 1 7

13 0 2 2 1 4 4 4 0

16 4 0 3 3 2 3 1 4 4 4

CIII 4 3 1 4 2 1 2 1 4 1 0 2 CIII 4 4 2 2 CV

19 4 3 1 3 3 2 0 3 3 5 1 4 6



22 1 1 2 ② 0 1 0 4 2 4 0 CV

25 CIII 3 2 2 2 1 4 4 4

28 *Espressivo* ③ 4

31 3 ③ --- 0 4 1 0 4 1 0

34 4 0 4 2 0 4 2 0 4 4

37 3 4 2 0 4 3 4 CII 4

40 2 4 4 4 0 4 2 0 4 0 4

43 *poco rit* *a tempo* *mp*

46

49

52

55 CIV CIII ②

58

61 CIII

⑤ ④

Detailed description of the musical score: The score consists of seven staves of music. The first staff (measures 43-45) starts with a treble clef and a key signature of one flat. It features a melody with fingerings 4, 3, 4, 4 and a bass line with fingerings 2, 0, 1, 2. A double bar line separates it from the second staff (measures 46-48). The second staff continues the melody and bass line. The third staff (measures 49-51) shows more complex fingering patterns. The fourth staff (measures 52-54) includes a measure with a natural sign on the first string. The fifth staff (measures 55-57) is marked with 'CIV' and 'CIII' and includes a circled '2'. The sixth staff (measures 58-60) features a measure with a natural sign on the first string. The seventh staff (measures 61-63) is marked with 'CIII' and includes circled numbers 5 and 4. The page number 15 is centered at the bottom.

64

67

70

73

76

79

82

CV

CV

CIII

CII

85

88

*rit. ...* *a tempo primo*

CI

*mf*

91

CIV

CV

94

97

CI

Fine

*rit* *mf*

9

Angel Villoldo  
Arr. Jorge Morel

§

Moderato

2 3 3 2 4 1 4 4 4

0 3 0 1

4 1 2 4 2 2 0 1 2 0 4

CII

4 4 4 4 3 1 3 1

1 2 3 3 0

4 4 3 3 3 1 4

CV

CIII

4 4 1 0 3 1 1 2 0 2

CIII

CIII

4 4 2 0 2 4 4 0



21 4 1 2 1 4 1 1 0 4 1

24 0 0 1 1 2 1. ③ 2. Har. Har.

27 2 CII 4 0 4 0 2 CII----- 0 2 *mf*

30 CII 4 0 2 CII 4 0 2 4 2 0 2

33 4 0 0 0 4 1 4 1 CII

36 4 0 4 0 CII 4 0 2 CII 4

39 0 CII 4 0 2 4 2 2 1 1 0 0 1 1 0 1 0 2 al To CODA

CODA  $\Phi$

43 CIII 4 4 4 1 0 4 1 0 4 4 2 0 0 2 1 0

46 CX Fine

There are two types of milongas in Argentina. One is of slow tempo like this one and the other is a bit faster; both are written in 2/4 time. In this piece I use the traditional bass line of 3-3 plus 2, 16th notes, that give the work a real feeling of the dance.

## Milonga del Viento

Jorge Morel

**Moderato**

*mp*

② 0 1 3 4 0 2 2 4

④ ③ ④

1 2 0 0 0 2 4 4 2

④ Har. Har. ⑤

CVII 2 1 4 3 0 3 4 2 3 3 4 0 1 2 3 1 0

②

CVII 2 4 4 2 2 0 3 4 2 1 3 1

④ ④ ④ ④

1 4 2 4 0 2 2 4

④ ④ ④ ④

17 1 0 4 4 0 1 0 2 4

② 1 0 ③ 0 4 4 2 3 4 3 1 CV 1 4 2 1

④ ④ ④ ④ ④ ④ ④ ④

23 ② 2 1 0 3 4 2 3 0 1 0 4 4 4 2 4 CIII 4

26 ② 4 ② 4 1 0 4 0 4 1 0 4 2 0 ④ 5 0 3 0 2 1 3 2 3 0 2 2 ④

29 4 1 0 1 4 2 1 4 3 1 4 1 3 0 1 ④ 2 3 2

32 0 2 1 4 ④ 0

35 0 2 4 4 2 2 CVII 0 3 4 CVII 2 2

38 1 0 1 4 1 0 3 4 3 2 2 4 2 0 2 2 0 3 1 7

41 2 0 2 0 0 4 1 2 0 0 ④ ② 2 2 3

44

47

50

53

57

60

63

CV

CIII



66

4

1 4 2

1 4 3

1 4 1 3

2 3 2

69

2

4 0

1

1

4 2 1

Fine

*molto rit*

*mp*

This is an arrangement for solo guitar from excerpts of Rapsodia Del Sur, a composition I wrote for guitar and string orchestra in 1996 in memory of my brother. This is part of the second movement that is mostly tango rhythm.

# Otro Tango, Buenos Aires

(In Memory of my Brother)

From Rapsodia Del Sur

Jorge Morel

mf

cresc.

f

mf

dim.

mf

mf

23

26

29

32

35

*poco rit* *a tempo = 79*

38

*poco rit* *a tempo*

40

42 0 0 3 1 3 3 3 3 3 3 0 2 0 0

45 3 1 2 2 4 1 CI 3 *mf*

48 1 0 2 1 3 1 0 CII 2 1 2 0 3 0 2 0

52 golpe *i* 3 1 4 0

55 1 0 2 0 0 3 1 3 1 3 2 2 2 1 1 0

58 1 1 3 CIII ② 1 4 4 2 4 4 1

62 ② 4 4 3 CVI CIII--- CIII *dim* ⑥ *mf* 1 0 1 1 2 3 2

65 *poco rit*

69 *Lento* *mp* CV

73 CV

77 *poco rit* CVII

81 *a tempo* *mf*

85 *a tempo* *rit. ...*

89 *tempo primo* *stacc* *mf*



93

1 2 1 0 4 2 4 1 1 3 0 2 1 0 1 4 1 4 3 1

97

0 1 3 1 4 3 1 2 1 3 1 3 1 4 1 1 4 4 0

CV 0 1 3 0 1 3 4 1 1 2 4 0 3 0 1 1 0 2 0 CV Fine

100

*f* ② ④ *f*